

Songs for the **LITTLE FOLKS**

A Collection of well known songs suitable for children
to sing at School Entertainments, Etc.



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Contents

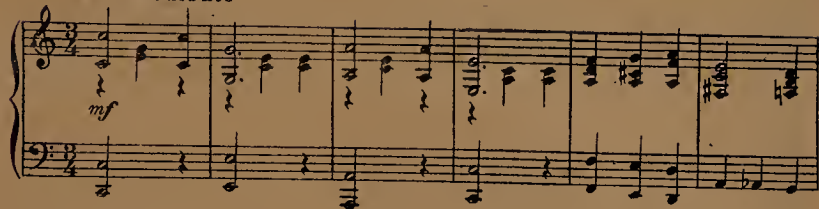
I Want a Nice Big Dolly
I Don't Want to Play in Your Yard
If I Only Had a Home Sweet Home
Is This the Train for Heaven
I'll Take Care of You Grandma
Hello Central Give Me Heaven
Just Next Door
Let Me Kiss Your Tears Away
Little Golden Curls
Lullaby--Wilson
Mama's Boy
My Doll's Bigger Than Your Doll
My Little Bit of Honey--Lullaby
School Days
This Letter is for My Papa
Will I Find My Mama There
Won't You Come Out and Play
You Can't Play in Our Yard Any More

I Want a Nice Big Dolly

Words by
ROBT. TODD

Music by
C. R. HARRISON

Valse Moderato



The first system of the song includes a vocal melody line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics: "I'm so aw - ful lone - ly Pa pa's Pret - ty lit - tle dol - ly I would". The piano accompaniment continues with the same harmonic pattern as the introduction.

The second system of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics: "gone a way - Mam - ma's up in Heav - en love you so Far in to the coun - try". The piano accompaniment remains consistent with the previous system.

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where the Ang - els stay — If I'd a nice big dol-
for a walk we'd go — I know you'd be so hap-

-ly To hug and kiss and chide — I would
-py To go a loog with me — Then I'd

dress her oh so nicely Rock her when she cried
not be loas - some dear as - y more you see

rit *al tempo*

Chorus

Dol - -ly dear dol - -ly dear I want a pret - -ty

Doll with nice blue eyes and gold—en hair

This system contains the first line of the song. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are: "Doll with nice blue eyes and gold—en hair".

As I have plea—ty of kiss—es to spare, For no— one—

rit. *a tempo*

This system contains the second line of the song. The vocal melody continues. The piano accompaniment includes a *rit.* (ritardando) marking and a *a tempo* marking. The lyrics are: "As I have plea—ty of kiss—es to spare, For no— one—".

kisses me when I am lone—ly and sad — or plays with

This system contains the third line of the song. The vocal melody continues. The piano accompaniment continues with chords and moving lines. The lyrics are: "kisses me when I am lone—ly and sad — or plays with".

me— up on their knees I want dol—ly so bad. —

rit. *a tempo*

This system contains the fourth line of the song. The vocal melody concludes with a long note. The piano accompaniment includes a *rit.* (ritardando) marking and a *a tempo* marking. The lyrics are: "me— up on their knees I want dol—ly so bad. —".

Nice Big Dolly 3.

see us sing in Your

I Don't Want to Play in Your Yard

Words by PHILIP WINGATE.

Music by H. W. PETRIE

Tempo di Mazurka.

ff *mf* *Sua.*

1. Once there lived side by side, two lit - tle maids, Used to dress just a - like,
2. Next day two lit - tle maids each oth - er miss, Quar - rels are soon made up,

hair down in braids, Blue ging - 'am pin - a - fores, stock - ings of red,
sealed with a kiss, Then hand in hand a - gain, hap - py they go,

f
Lit - tle sun bon - nets tied on each pret - ty head. When school was o - ver
Friends all thro' life to be, they love each oth - er so. Soon school days pass a - way,

Rallent. *Al tempo.*

se - crets they'd tell, Whis - per - ing arm in arm, down by the well,..... One day a
sor - rows and bliss But love re - mem - bers yet, quar - rels and kiss,..... In sweet dreams

quar - rel came, hot tears were shed:— "You can't play in our yard," But the oth - er said:
of child-hood, we hear the cry: "You can't play in our yard," And the old re - ply:

I don't want to play in your yard, I don't like you a - ny more, You'll be sor - ry when you see me

Slid - ing down our cel - lar door, You can't hol - ler down our rain-barrel, You can't climb our ap - ple

tree,..... I don't want to play in your yard if you won't be good to me....

IF I ONLY HAD A HOME SWEET HOME.

Words by J. JOHNS.

Music by A.L. McDERMOTT.

Moderato.

The piano introduction consists of two staves. The right hand (treble clef) begins with a melody in C major, marked *mf* (mezzo-forte). The left hand (bass clef) provides a harmonic accompaniment. The piece concludes with a *rit.* (ritardando) marking.

The first vocal entry is on a single staff with lyrics: 'Twas a par-ty for the lit - tle ones, And ere they all-could go, They The lit - tle ones now home-ward bound, So hap-py and so free; The

The piano accompaniment is on two staves, marked *p a tempo* (piano, at tempo). It continues the harmonic support for the vocal line.

The second vocal entry is on a single staff with lyrics: sang the song of "Home, Sweet Home," The one we all love so. With rag - ged child still wan - ders 'round, No home, sweet home has he; No

The piano accompaniment continues on two staves, providing harmonic support for the second vocal line.

out, a rag-ged child looked on, His heart so lone and sad, He
co-zy lit-tle bed for him, The cold, cold ground in- stead, And

nev-er had a home, sweet home, 'Mid sobs and tears he said:
as he lays him down to sleep So mourn-fui-ly he said:

CHORUS - Tempo di Valse.

if I on-ly had a home, sweet home, Some one to

care for me, Like all the oth-er boys and

girls, How hap - py I would be; A kind

pa - pa and a ma - ma dear To call me all their

own, This world would be all sun - shine if I

had a home, sweet home. If I home.

1. 2.

Is This the Train for Heaven?

Words and Music by C. R. HARRISON

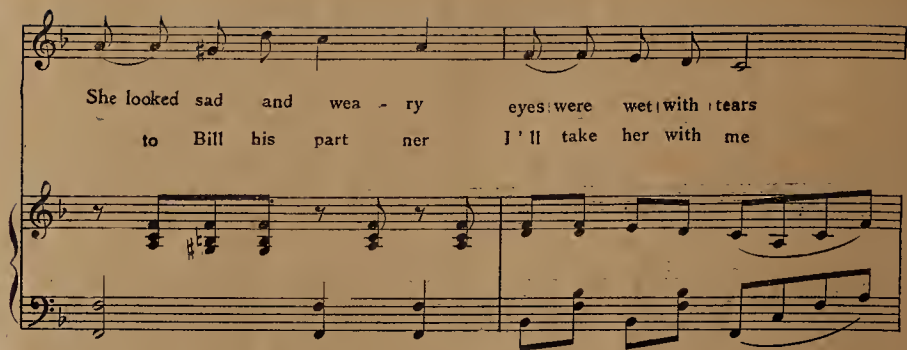
The musical score is written for voice and piano. It begins with a piano introduction in B-flat major, 4/4 time, marked *mf* and *cresc.* The introduction consists of a series of chords and moving lines in both hands. The melody for the voice enters in the second system, marked with a repeat sign (§). The lyrics are as follows:

1. At a Rail-way sta - - - tion in a Ci - ty Grand
2. The Fireman stood wait - ing for the En - gin - eer

The second system of the score continues the piano accompaniment and the vocal melody. The lyrics for the second system are:

An Or - phan wan - dered with her hat in hand
His heart was sad for one he'd lost so dear

The score concludes with a final piano accompaniment line.

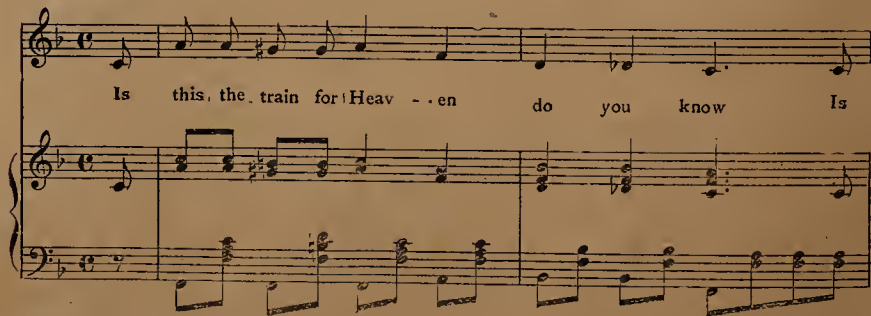


She looked sad and wea - ry eyes were wet with tears
to Bill his part - ner I 'll take her with me



As she trem - bled with the cold she asked the En - gin - eer.
Then he took the lit - tle child and placed her on his knee.

CHORUS.



Is this the train for Heav - en do you know Is

Is this the Train for Heaven? 2

this the train for Heav - en if so I want to go The

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

An - gels took my Mam - ma with them the oth - er day I

The second system continues the melody. The vocal line has a half note E5, followed by quarter notes D5, C5, and B4, then a half note A4. The piano accompaniment maintains its rhythmic pattern with chords and eighth notes.

want to go and bring her back if I can find the way.

The third system concludes the vocal phrase. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment includes a *rit.* (ritardando) marking. The system ends with a double bar line.

D. S.

The fourth system is a piano solo section. It begins with a *f* (forte) dynamic marking. The piano part features a more complex accompaniment with sixteenth-note patterns in the left hand and chords in the right hand. The system ends with a *D. S.* (Da Capo) marking and a repeat sign.

I'LL TAKE CARE OF YOU, GRANDMA.

Words by
ADAM CRAIG.

Music by
JOHN QUINN.

Moderato

8

f

Ped * *Ped* * *Ped* *

"Grand-ma, tell me of my mam - ma," Said a lad with eyes of blue,
"When I'm big I'll be a rich man Build a mansion grand and new,
"Grand-ma, when you're tired and wea - ry. I will help you all I can,

"Did she kiss me, call me 'Dar - ling', Did she grand-ma, just like
You shall ride in a fine car - riage, And have serv - ants wait on
All wee boys are good for some - thing, Grand-ma, soon I'll be a

cres. accel.

you?"
you."
'man?"

"Mam-ma died when you were born dear,
"You are grand-ma's blue eyed ba by,
"All my friends have gone be - fore me,

cres. accel.

f agitato.

cres.

ff a tempo.

Pa - pa he was drownd at sea.
Oh, the hap - py times we've had,
You're my bon-nie blue eyed boy.

You were just a wee, wee
But I'm grow-ing old and
Kiss me, dar-ling, up in

f agitato.

cres.

ff a tempo.

dim. e rit. *p*

pp

ba by,
fee - ble
heav en,

When she left you, dear to me?"
Soon I'll leave you, lit - tle lad?"
Mam-ma hears her lit - tle boy?"

dim. e rit. *p*

pp

I'll take care of you, Grandma.

REFRAIN.

Valse lento.

I'll take care of you grand - ma, You're my sweet-heart true,.....

p

I'll be good to you grand - ma, Do all I can for you..... We'll go

mf *f* *p*

walk-ing to - geth - er, Rest'neath the old oak tree..... I'll take care of you

rit. *ff* *mf* *rit.* *ff* *mf*

grand - ma, You're all the world to 'me;..... me.....

dim e rit. *1. & 2. D.C. 3.* *3.* *dim e rit.* *D.C.* *pp* *3.*

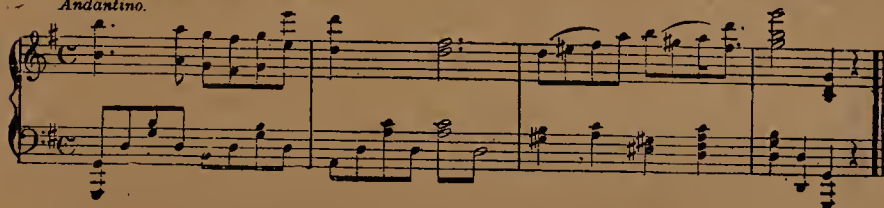
I'll take care of you, Grandma. 3

"Hello Central, Give Me Heaven." BY THE AUTHOR OF THE WORLD-FAVORITE SONG "AFTER THE BELL"

Words and Music by CHAS. K. HARRIS.

Arr. by JOS. CLAUDE.

Andantino.



Pa - pa I'm so sad and lone - ly, Sobbed a tear - ful lit - tle child.
 When the girl re - ceived this mes - sage, Com - ing o'er the tel - e - phone,

Since dear ma - ma's gone to heav - en, Pa - pa dar - ling you've not smiled;
 How her heart thrilled in that mo - ment, And the wires seemed to **mean**;

I will speak to her and tell her, That we want her to come home;
 I will an-swer just to please her,— Yes, dear heart, I'll soon come home;

Just you list-eo and I'll call her Through the tel-o-phone;
 Kiss me, ma-ma, kiss your dar-ling, Through the tel-o-phooe;

CHORUS.

Hel-lo Cen-tral, give me heav-en, For my ma-ma's there;

You can find her with the an - gels on 'the gold - en stair;

The first system of a musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a treble clef and contains the lyrics "You can find her with the an - gels on 'the gold - en stair;". The piano accompaniment starts with a grand staff (treble and bass clefs) and provides harmonic support for the vocal melody.

She'll be glad it's me who's speak-ing, call her, won't you please;

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a treble clef and the lyrics "She'll be glad it's me who's speak-ing, call her, won't you please;". The piano accompaniment continues on the grand staff.

For I want to sure - ly tell her, We're so lone - ly

D. C.

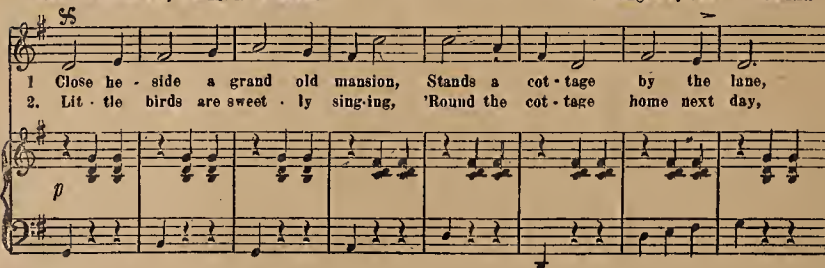
The third and final system of the musical score. The vocal line concludes with the lyrics "For I want to sure - ly tell her, We're so lone - ly". The piano accompaniment ends with a double bar line and the marking "D. C." (Da Capo). The key signature remains one sharp (F#).

"JUST NEXT DOOR."

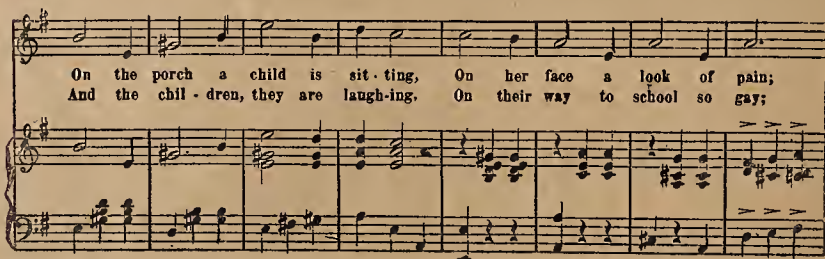
Words and Music by CHAS. K. HARRIS.

Arranged by JOS. CLAUDE.

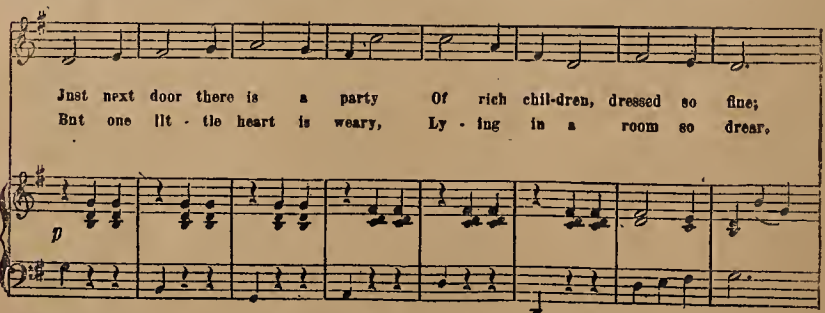
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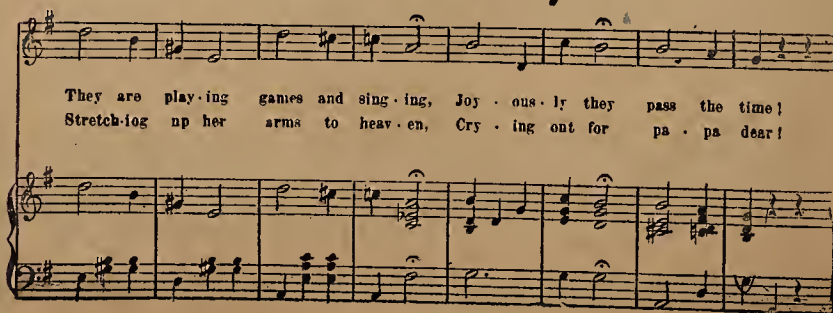
1 Close he - side a grand old mansion, Stands a cot - tage by the lane,
2. Lit - tle birds are sweet - ly sing - ing, 'Round the cot - tage home next day,



On the porch a child is sit - ting, On her face a look of pain;
And the chil - dren, they are laugh - ing. On their way to school so gay;



Just next door there is a party Of rich chil - dren, dressed so fine;
But one lit - tle heart is weary, Ly - ing in a room so drear,



They are play - ing games and sing - ing, Joy - ous - ly they pass the time!
Stretch - ing up her arms to heav - en, Cry - ing out for pa - pa dear!

No one thinks of one poor ba-by, Look-ing on so wist-ful-ly,
There's a knock, the door is o-pened, Chil-dren gath-er in the room,

Hop-ing they will come and ask her, If she won't come out and play;
Here's some flow-ers we have brought you, Just in hale their sweet per-fume;

But the girls they will not have her, Just be-cause they say she's poor,
But her sad face does not brighten, Just too late, they came to play,

And our ma-mas will not let us Play with chil-dren just next door.
Ba-by has gone with the an-gels, Up in hea-ven there to stay.

CHORUS.

Just next door, 'tis dark and lone-ly, Just next door, they stay a-way;
Just next door, 'tis dark and drea-ry, Since the an-gels camé one day;

Just next door a ba-by's cry-ing, For some one to come and play.
Took the lit-tle babe to heav-en, Where for-ev-er she will play.

Just next door 'tis cold and cheer-less, There's no car-pet on the floor,
Just next door the chil-dren gath-er, Peep in to the room once more,

And a lit-tle heart is break-ing, In the cot-tage, just next door.
Where they see a moth-er cry-ing, In the cot-tage, just next door.

LET ME KISS YOUR TEARS AWAY.

G. J. COUCHOIS.

VOICE.

a tempo

Mazurka.

1. Once there was a youth - ful
2. Nev - er mind my lit - tle

PIANO.

f dim. e rit.

p

Tempo di Mazurka.

lov - er, And his dar - ling was as sweet As the blue and fra - grant
sweetheart "Though your bright bal - loon has flown Up a - mong the clouds a -

flow - ers That were bloom - ing at her feet, Where he knelt in true de -
sail - ing, You may have this for your own? So he coax - es and ca -

rit.

a tempo

vo-tion, Say-ing "Sweet-heart, you take mine?" Ah, it was a charm-ing
 res-s-es, Till at last a smile ap-pears, Light with-in her eyes comes

tab-leau- She was six, he hard-ly nine- Her bal-loon had gone a-
 sparkling, Mak-ing rain-bows in her tears: Then the dim-pled lit-tle

drift-ing In the sun-lit sum-mer day; As her tear-ful eyes still
 dar-ling Bright-ened like an A-grill day, When the sun shines af-ter

rit. traced it, it was sweet to hear him say: "Lit - tie
show - ers; For shed heard her lov - er say:

Refrain.
a tempo

rit. *p a tempo*

sweet - heart, Don't be sor - ry, nev - er mind - Lit - tie

sweet - heart, I'll be al-ways good and kind; Don't cry dar - ling,

List-en now to what I say, Don't cry dar-ling, Let me kiss your tears a - way.

rit. *a tempo*

LITTLE GOLDEN CURLS.

Words by

ROBERT WESTFALL

Music by

JOHN T. WOLCOTT.

Moderato.

On a bright Sep-tem-ber morn-ing as the train with chil-dren went From the
It was chil-dren's day that morn-ing just from school they all had come, And their
There's a home that is in si-lence now, and two hearts left be-reft, No

cut-y for a breeze of coun-try air, There was 'mongst the mer-ry par-ty a
lit-tle spark-ling eyes the fut-ure told, But be-tween their des-ti-na-tion and the
oth-er can re-fill the va-cant chair, No more her prat-ling talk is heard be

hus - band wife and child, A lit - tle prat - tling tot with gold - en hair This
train of prec - ious freight Dis - as - ter lay con - cealed as on they rolled Pres - ent.
whis - pers soft and low, When ev - er there's a thought of gold - en hair. There's al -

fami - ly seemed on pleas - ure heat their hearts with joy were fill'd; The
ly there was a crash and then a thous - and voi - ces rang, The
so a coz - y cham - ber with - in this si - lent home, A

fath - er held the child up - on his knee, The moth - er fond - ly press'd her hand and
death knell of the souls who pass'd a - way, There were man - y killed and wound - ed just
lit - tle cot where - in she night - ly slept, A dim light en - ters in the room and

kissed it o'er and o'er. And round its lit - tle shoul - ders you could see.
who they could not tell. But strewn a - mong the deb - ris there did lay.
shows a like - ness fair, And near it in fond mem - ry there is kept.

Chorus.

Tempo di Valse.

Lit - tle gol - den curls, _____ Lit - tle gol - den curls _____

_____ flut - tling as the breez - es 'round them blow. _____

Lit - tle gol - den curls, _____ Lit - tle gol - den curls; _____ A

prat - tling to! who cared for naught, was Lit - tle gol - den curls, _____ 8...

Wilson's Lullaby

Words by
CHAS NOEL DOUGLAS.

Music by
AL. H. WILSON.

Modio



Hush lit - tle ba - by is sail - ing — Off in - to slum - ber - land
See lit - tle ba - by is smil - ing — Wav - ing a sweet dimpled

The first system of the song features the vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are written below the vocal line. The piano part continues with a steady accompaniment of eighth and sixteenth notes.

far, ————— And her dream - ship it flies, thro' the
hand, ————— In her dreams she's a - way, romp - ing

The second system continues the vocal and piano accompaniment. The vocal line has some rests indicated by long horizontal lines. The piano accompaniment remains consistent with the previous system.

great arching skies, Till it reach - es the ba - by land star. —
in mer - ry play, With the fair - ies in far by - o - land, —

The third system concludes the song. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic support.

There now in bliss she is roaming, — O'er mountains of candy and
Then when for lov'd ones she's yearning, — And fan-cy no long-er will

cream, — In sweet dream-y flight thro' the
room, — Her ship takes its flight and soon

sheen of the night a — stride of a sil-vry moon beam. —
lands her all right In lov - ing arms safe-ly at home, —

CHORUS.

Tempo di Valse.

Go to sleep dear, An-gels will guard you, —

pp

Hover - ing oer your down - y pil - low the whole night

through, _____ Drift in dreams dear, 'mid

realms of ro - sy hue, _____ And rest in

slum - ber - lands nest ba - by eyes of blue. _____

"MAMMA'S BOY"

Words by Harry Sinclair.
Marziale.

Music by J. Fred Helf


VOICE. 

PIANO. 

1. A wee lit-tle lad comes home so sad, Tears fill his eyes of blue; To
 2. The years pass a-way, Mam-ma one day Dreams of a lit-tle lad; By.



moth-er he sighs, as she dries his eyes: "I want to play sol-dier, too. They
 fond fan-cy led, she strokes his fair head, Says: "Dearie, do not be sad?" She



won't let me play, 'cause I'm in the way, I'm Mamma's Boy, they said, But
 wakes but to sigh, a letter close by, News of her pride and joy: Your

Mam-ma just smild, in her arms took the child, And said, fondly strok-ing his head:
 Jack fell to-day, a he-ro all say, We grieve, for we lov'd Mam-ma's Boy."

mf *poco rit.*

CHORUS.

Don't you mind what they call you, dar-ling, And

a tempo *p-ff*

don't let your heart grow sad; Some day you may be a

sol-dier, — A he-ro like your dear old Dad. — Ther per-

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. It begins with a half note G, followed by a quarter note A, a half note B, and a quarter note C. This is followed by a half note D, a quarter note E, a half note F#, and a quarter note G. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

haps in some fa-mous bat-tle — I will read of your name with

The second system of the musical score. The vocal line continues with a half note A, a quarter note B, a half note C, and a quarter note D. This is followed by a half note E, a quarter note F#, and a half note G. The piano accompaniment continues with similar chords and bass line.

joy; — And those that sneer will be the first to cheer, They'll be

The third system of the musical score. The vocal line begins with a half note A, a quarter note B, a half note C, and a quarter note D. This is followed by a half note E, a quarter note F#, and a half note G. The piano accompaniment includes a piano forte (*f*) marking. The system ends with a double bar line.

proud of Mam-ma's Boy." "Don't you Boy."

The fourth system of the musical score, featuring first and second endings. The vocal line begins with a half note A, a quarter note B, a half note C, and a quarter note D. This is followed by a half note E, a quarter note F#, and a half note G. The piano accompaniment continues with similar chords and bass line. The system ends with a double bar line.

MY LITTLE BIT OF HONEY.

Words by
HARRISON H. ARMSTRONG.

Music by
ALB. H. FITZ

1. The sun is just a gold-en ball a
2. The whip-o-will is singing to the

rit. *atempo* *p*

sinking in the west and daylight is a com-ing home to take a lit-tle rest The
one he loves the best The bull-frog is a tun-ing up so babeyou go to rest, The

lit - tle clouds are run - ning 'cause their mam-my told them to The
owls are just a - wak - ing up down yon-der by the Mill The

sky is feeling happy while the stars, they peep at you The wind is making music in the
 Sand man's coming round to see if you are keeping still Old sly fox is a watching for the

tree tops on the hill Old "Jack Frost" is a coming round to give us all a chill But
 "chick" that stays out late The bats they are a darting round so ba-by mustn't wait The

Mam - my's lit - tle ba - by is a hid - ing far a - way And
 blades of grass are drink - ing deep up - on the evening dew So

rit.
 mam - my's going to sing to her un - til the close of day.
 ba - by should be sleep - ing while your Mam - my sings to you.

rit.

CHORUS.
Slo.

Go to sleep my lit - tle bit of hon-ey Mind your Mammy dear.

night aint long to - mor - row will be sun-ny So you need-nt fear

close your eyes un - til the day is dawning Dont be peep - ing through —

Mammys going to rock yer so sleep un-til the morning Is a watching you —

colla voce.

MY DOLL IS BIGGER'N YOUR DOLL.

Arr. by JOS. CLAUDE

Words and Music by CHAS. FLOYD Mc CLURE.

VOICE. *Allegretto.* *Simply*

1. In a doll house
2. In an old chest

PIANO. *mf*

in a gar-den, Sat two lit-tle girls at play, One "kept house" in wife-ly fash-ion,
in an at-tic, Bro-ken toys are laid a-way, There a-mong them worn and fad-ed,

One was "com-pny come to stay," In their arms each held a treas-ure, Held the doll she
Lies the doll she held that day, Bu-by hands that once en-ressed her, Ne'er will clasp their

loved the best, And one blue eyed durl-ing boast-ed, As she lulled her doll to rest:
doll a-gain, Si-lent those sweet tips that kissed her, On-ly lives that old re-frain:

Chorus.

Tempo di Valse.

My doll is big-ger'n your doll, My doll cries, —

p

When she want's to go to sleep, She can close her eyes, —

If you love me you must love my doll too; She is the sweetest of all —

Guess you are glad to have me play with you, 'Cause my doll is bigger'n your doll! —

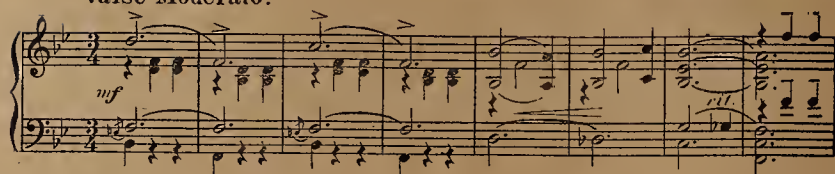
D. C.

School Days.

When We Were A Couple Of Kids.

By COBB & EDWARDS.

Valse Moderato.



Noth-ing to do, Nel - lie Dar - - ling Noth-ing to
Mem-ber the hill, Nel - lie Dar - - ling And the oak tree that

The first vocal line is written on a single staff in treble clef. It contains the lyrics for the first two lines of the song. The melody is simple and waltz-like, with a final note on a half note.

do you say, 7 ♯ Let's take a trip on mem-or-y's
grew on it's brow? They've build for - ty stor-ies up - on that old

The second vocal line continues the melody. It includes a key signature change to one sharp (F#) for the phrase 'Let's take a trip'. The piano accompaniment continues with chords and moving lines in both hands.

ship, Back to the by - gone days
hill And the oak's an old chest - nut now

The third vocal line concludes the piece. The piano accompaniment provides harmonic support with chords and moving lines in both hands, ending with a final cadence.

Sail to the old vil lage school house, An chor out
'Mem - ber the mead - ows so green dear, So fra - grant with

side the school door, Look in and see, there's
clov - er and maize. In - to new ci - ty lots and pre -

you and there's me, A coup - le of kids once more.
ferred bus - ness plots, They've cut them up since those days.

poco rit.

Chorus.

School - days, school days, dear old gold en rule - days

a tempo

p.f.

Read - in' and rit - in' and 'rith - me - tic, Taught to the tune of a hick ry

stick You were my queen in cal i co, I was your

bush ful bare foot bean, And you wrote on my slate, I love you

Joe, When we were a coup - le of kids. kids.

THIS LETTER IS FOR MY PAPA.

Waltz time.

1. This let-ter is for my
2. The told him how much I
3. My pa-pa will read this

pa-pa,..... I write to him 'most ev-ry day,..... Be-cause, don't you
love him,..... I've asked him to please hur-ry home;..... And when he reads
let-ter,..... And then from his pock-et he'll draw..... A small pho-to-

know, It troub-les me so When pa-pa is far a-way..... I
that, He'll put on his hat, I know he will want to come,..... But
graph: He'll kiss it and laugh A jol-ly big 'Ha! ha! ha!..... And

know e-ven now he's thinking..... A-bout me, for if he were here,..... At
mam-ma says he's so bus-y..... It keeps him al-ways in a whirl;..... I
then if there's some one look-ing,..... His face will get red as a beet;..... He'll

rest on his knee, . So snag I would be, For I am his own sweet dear.....
 won-der some-times If dol-lars and dimes Are more than a ba by girl.....
 say to the crowd. As though he was proud, "My ba-by, now ain't she sweet?"...

REFRAIN.

This let-ter is for my pa-pa..... It's on-ly for

him and me;..... so with a kiss, I'll

seal it like this.— I don't want the whole world to see.....

"Will I Find My Mamma"

55

1. "Tell me pa - pa, tell me tru - ly, shall I see my mam - ma dear;
 2. It was in the midst of win - ter, when her moth - er stole a - way;
 3. Sud - den ly the door is open - ed, and a wom - an cries; "my child;"

Will she meet me ap In Heaven, will she come when I ap - pear?
 From her hus - band, home and ba - by; by an - oth - er led a - stray;
 But the fath - er steps be - tween them, and she pleads with voice so mild:

Soft - ly poke a dy - ing an - gel, to her fath - er turn - ing grey;
 When the sun dawned one bright morning; it shone on a brok - en home,
 "Let me on ly kiss her sweet lips, let me hear her say mam - ma;"

poco rallent.

But he bowed his head in si - lence. With a sob he turned a - way.
 And a ba - by cry - ing pa - pa, Where, oh where has mam - ma gone?
 Then he sad - ly turns and shows her, 'Tis too late, her babe is dead.

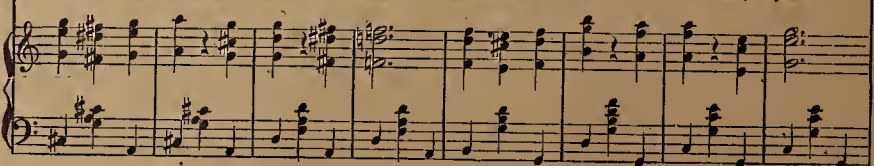
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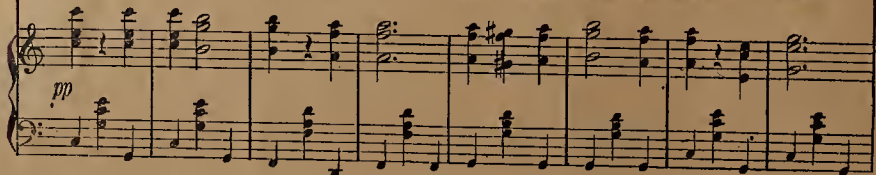
Will I find my mam-ma there, With her sweet face and gol - den hair;



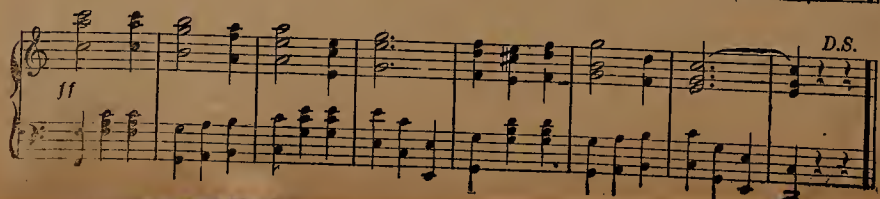
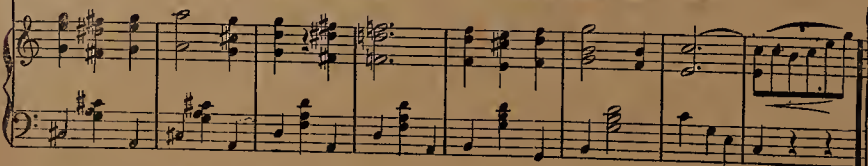
And will she kiss me once a - gain, soothe all my sor - rows and my pain?



Some day pa-pa you'll come too; for I love you in - deed I do:



Tell me, oh tell me ere I go, will I find mam - ma there?"



WON'T YOU COME OUT AND PLAY.

Words by JOHNNIE PRINDLE.

Music by H. W. PETRIE.

♩ Tempo di Waltz.

p

Tempo di Schottisch.

1 I guess you don't know who I am, or what my name may be, I hope you won't go tell my
 2 My biggest sister don't like me, she says I plague her so, 'Cause I put tacks up - on the
 3. Well I must be going, be - fore it gets too late, And if you want to come with

Ma, for that would settle it with me. She told me to take care of the Ba - by, and not to go
 - chair, that she puts there for her Beau. Then I go hide be - hind the stove, and wait till he comes a
 me, you can swing on our old gate, We'll go and tickle Ba - by's nose, oh, my want it be

way, But I aint taking care of him be - cause, I'd have no time to play. Oh—
 round, For it is such fun to see him jump, as soon as he sits down. Oh—
 suu, To tie tin cans to Pussy's tail, oh just to see her run. Oh—

Tempo di Walts.

Say won't you come out and play..... Oh come a . . long out and

The first system of musical notation for the song. It consists of three staves: a vocal melody in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are written below the vocal staff.

play..... Tbro' the mud we will run, oh won't it be fun.

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics continue below the vocal staff.

Won't you come out and play..... Say won't you come out and play.....

The third system of musical notation. The lyrics continue below the vocal staff.

oh come a . . long out and play..... We won't go to school, and

The fourth system of musical notation. The lyrics continue below the vocal staff.

our mamas we'll fool, If you'll on . ly come out and play.....

The fifth and final system of musical notation on this page. The lyrics continue below the vocal staff. The system ends with a double bar line and repeat signs.

"YOU CAN'T PLAY IN OUR YARD ANY MORE."

SONG

Words by Philip Wingale

With Refrain

Music by H. W. Petru

Andante

One day when I was walk - ing by the old fa - mil - iar place, Where we
There were clouds on child - ish fa - ces, there were tears in child - ish eyes, There were
spent our child-hood days so long a - go,..... I saw the chil-dren laugh-ing at their
bro-ken hearts of com-rades in the play,.. Till some gen - tle sweet peace-ma-ker with a
sports and games so free, Just the same old fool - ish games we used to know,..... Some at
lov - ing kiss or two, Came and drove the ba - by troubles all a way, In this

keep-ing store were playing, counting ev - 'ry pin a cent,
 life we are but children with our jeal-ous-ies and strife,
 Some were bak-ing lit - tle pies of
 With our an - gry tears and lips that

mud,..... And their child-ish voi-ces call-ing in their quar - rels as of old, Sent a
 pout,..... And we gath-er up our dish-es and our lit - tle dol-lics clothes, And go

tin - gle of re - mem - brance thro' my blood.....
 run - ing home to moth - er with a shout.....

Refrain (tearfully.)

You can't play in our yard a - ny more... .. You can't play in our yard a - ny more... .. It's

all right for you, I know what I'll do, You can't play in our yard a - ny more.....

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CONTENTS

	Page
A Trip to Niagara, Two-step March.....Cornish	298
A dream of Heaven, Waltzes.....Bauer	9
Angel Choir.....Stevens	8
Angel Voices, Reverie.....Sweet	18
Alabama Camp Meeting.....Miller	16
Angels' Serenade.....Kinkel	87
Bear Tom Gavotte.....Wale	110
Bern Dance.....Johnson	81
Bell Boy, Two-step.....Ashton	906
Brown's Jubilee March.....Brown	28
Black Hawk Waltz.....Walsh	30
Bramble Briar Bush, Two-step March.....MacLaren	33
Boys and Girls, March.....Kaiser	86
Bridal March.....Wagner	26
Beautiful Star of Heaven, Reverie.....Drumheller	18
Christian Endeavor March.....Eby	39
Chapel in the Mountains.....Wilson	48
Clayton's Grand March.....Blake	48
Convent Bells.....Bollman	82
Colonial Two-step March.....Armstrong	64
Cocoon Waltz.....Heinman	46
Cotton Coons Two-step.....Harrison	61
Change Express March.....Wenrich	66
College Boys March.....Lang	99
Summers of the Deep, Reverie.....Kennedy	79
Summers of the Blue Bells.....Walters	8
Summers of the Wildflowers.....Wenrich	76
Summers of Youth.....Harnish	78
Summers of the Haymakers.....Wilson	81
Swimming Waltz.....Daly	34
Swimming Waves Waltz.....Blake	84
Sundellon Gavotte.....Wimpfheimer	182
Sylvestris Glide.....Vanderbeck	87
Sunbater's March.....Penn	90
Sunwor Song.....Lange	93
Swing Waters.....Truax	144
Strutade's Dream Waltz.....	278
Sunny Warning, Var.....Grobe	155
Swamp March de Concert.....Wallenhaupt	166
Sunny March.....Bennett	98
Sunny of Erin Waltzes.....Harrison	99
Hearts and Flowers.....Cornish	102
Hawatha Two-step.....Moret	108
Hawatha Galop.....Blake	108
Heavenward March.....Vilbrs	163
Home Sweet Home.....	118
Kermadillo, Mexican Reverie.....Albert Schuk	128
In Old Panama Waltz.....Kaiser	124
In the Evening Shadows Waltz.....Mann	187

	Page
La Violette Schottische.....F. B. Wenger	179
Love and Devotion Reverie.....Drumheller	135
Lowell Band March.....Wagner	188
Let 'Er Go, Two-step March.....Wood	140
Lady Fingers, Three-step.....Conrad	174
Laughing Water, Reverie.....Agar	186
Maple Leaf Rag.....Joplin	177
Marching Thro' Georgia, March.....Mack	184
Manhattan Beach.....Souza	186
Mocking Bird, Var.....Hoffman	195
Moon Winks, Three-step.....Stevens	199
Melody of Love Gavotte.....Engelman	202
Mountain Belle Schottische.....Kinkel	190
Moonbeams on the Lake, Reverie.....Fitzpatrick	214
Moonlight Revels.....Morrison	207
Message of Peace, Reverie.....Drumheller	217
Music Among the Pines.....Wyman	210
Marchmas.....Nevin	226
Nearer My God to Thee, Var.....Blake	226
Night Owls, Two-step.....Dunnis	223
Old Oaken Bucket, Var.....Dorke	230
Old Folks at Home, Var.....Grobe	148
Old Hundred, Var.....Grobe	236
Over the Waves Waltz.....Rosas	283
Reveries Sea, Reverie.....Kennedy	248
Robin's Departure.....Fisher	244
Robin's Return.....Fisher	248
Silvery Echoes.....Blake	251
Song That Reached My Heart, Var.....Holst	119
Silver Medal Schottische, or Barn Dance.....Crist	264
Scottish Belle Waltzes.....Ryder	258
Star of the Sea.....Kennedy	260
Sweet Suspense, Three-step.....Drumheller	263
Sun Dance.....Freidman	265
Silver Band March.....Clark	268
Serenade-March.....Aubert	276
Turkey in the Straw.....Bourel	278
Teddy Bears March.....Teddy Ruse	278
Trixy, Two-step.....Fasbinder	279
Trip to Niagara, Two-step.....Cornish	288
Twinkling Stars, Three-step.....Harrison	285
Topey, Two-step.....Erickson	288
Trip to the Moon, Three-step.....Burns	291
Tenting on the Old Camp Ground, Var.....Grobe	294
Tipperary (Irish Airs).....Kelly	296
Wayside Chapel.....Wilson	180
Woodland Echoes.....Wyman	201
Warblings at Eve.....Richards	204
Wild Rose, Three-step.....	180

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CONTENTS

A Story Ever Sweet and True..	52	Heart Bowed Down.....	106	Namareth	502
A Basket of Old-fashioned Roses	67	He Wipes the Tear from Every		O That We Two Were Maying..	204
All that Words can Tell.....	12	Eye (Lee)	206	Only a Rosebud	219
Allice, Where Art Thou.....	18	In Time of Roses.....	107	O Canada	214
A Picture No Artist Can Paint..	5	I Loved You Better than You		Old Black Joe	212
Auld Lang Syne	24	Know	120	Only a Tear-stained Message...	221
Annie Laurie	21	In the Shadow of the Pine.....	144	Old Oaken Bucket	217
A Life on the Ocean Wave.....	30	I Would Like to Honeymoon		Old Folks at Home	227
Ave Marie (Gounod)	8	With You	146		
Angels Ever Bright and Fair...	8	I Want a Nice Big Dolly.....	141	Pictures from Life's Other Side.	224
Ah, I Have Sighed to Rest Me...	10	Is Celler Cool.....	108		
		I'm Wearin' Awa', Jean.....	140	Locked in the Cradle of the Deep	236
Beattie Dundee	28	I Don't Want to Play in Your		Rule Britannia	226
Nine Bells of Scotland	27	Yard	118	Red, White and Blue.....	223
Ben Bolt	35	I Told You I Loved You and I Do		Robin Acadir	222
Bonnie Laddie	23	In the Evening by the Moonlight			
Bonnie Sweet Bessie	42	I'll Meet You When the Roses		Sweet Genevieve	239
Bonnie Banks o' Loch Lomond...	40	Bloom	112	Sweethearts May Come and Go.	227
Believe Me if All Those Endear-		If I Only Had a Home Sweet		Star of the East.....	220
ing Young Charms	24	Home	109	Swanee River	218
Beautiful Isle of Somewhere....	44	Is This the Train for Heaven...	122	Scots Wha' Hae	225
Because I Love You, Dear.....	45	I'll Take Care of You, Grandma		Silver Threads Among the Gold.	64
Bridge (The)	28	I Heard the Voice of Jesus Say.	123	Soldiers' Farewell	29
Birds Eyes	29	I'm Wearin' My Heart Away for		Stare of the Summer's Night...	174
Birdie the Campfire	26	You	80	Sweet and Low	222
Break the News	28	I've Gwine Back to Dixie.....	122	Sweet Bunch of Daisies.....	226
Beyond the Gates	212	In the Vale of Yesterday.....	124	Song that Reached My Heart...	232
Belle Mahone	42	I Love You, the World is Thine.	127	Salvation	239
		Just Before the Battle, Mother..	254	Song I Heard in Heaven.....	244
Casey Jones	204	Juna, July and August.....	154	Simply to Thy Cross I Cling...	243
Campbelle Are Coming	53	Juanita	152	Sweet Molly O'Reilly	221
Comin' Thro' the Bye	22	Jock o' Hazzard	153	School Days	224
Come Back to Erin	56	Just Next Door	148		
		Just a Wearying For Yen.....	90	That Ragtime Melody.....	270
Dear Little Shamrock.....	70	Jingle Bells	157	Then You'll Remember Me.....	275
Drink Me Only With Thine Eyes		Jesus, Lover of My Soul.....	92	Tell Me the Old, Old Story.....	241
Drinking, Drinking, Drinking...	108	Kilmarney	159	Tramp, Tramp, the Boys Are	
Darling Nellie Gray	33	Kathleen Mavourneen	166	Marching	278
Dixie Land	63	Little Golden Curls.....	163	Tell Mother I'll be There.....	274
Do You Ever Sit and Dream...	54	Last Rose of Summer.....	174	This Letter is for My Papa.....	272
Down on the Farm.....	57	Lullaby	171	Two Sweethearts of Mine.....	22
Darkies' Home Sweet Home...	69	Looking This Way	206		
		Letter Edged in Black.....	188	When the Kye Co o' Hame.....	279
Flow Gently, Sweet Afton.....	73	Life's Dream is O'er (duet)...	178	When You and I Were Young,	
From Prison to Mother's Grave.		Love is Like a Game of Cards..	175	Maggie	226
Four Leaved Clover.....	75			Within a Mile of Edinburgh	
		My Old Kentucky Home.....	196	Town	220
Good-bye, Sweet Day.....	85	My God and Father, While I		When the Candle Lights Are	
Good Night, Ladies.....	84	Stray	198	Gleaming	223
Gentle Lord, Oh Gently Lead Us		My Old New Hampshire Home..	190	When You Gang Awa', Jamie...	27
God Save the King	84	My Task	182	'Way Down Upon the Swanee	
Guide and guard us forever more		Marching Thro' Georgia.....	183	River	212
Green Grow the Rushes, O.....	79	My Task	182	Where the Sugar Maples Grow..	232
Good-bye, Sweetheart, Good-bye.	222	My Task	182	Won't You Come Out and Play.	236
		My Task	182	Won't You Come to My Tea	
Harp that Once Thro' Tara's		My Task	182	Party	228
Hills	59	My Task	182	Will I Find My Mamma There...	224
Highland Laddie	33	My Task	182	Would You if You Could.....	225
Home Sweet Home	231	My Task	182		
Huntingtower	27	My Task	182	Yo Banks and Brace.....	225
Hibernia	100	My Task	182	You, None but You.....	220
Hillo, Central	104	My Task	182	You Can't Play in Our Yard...	222

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